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A POLO GAME IN PERSIA

Timurid School, 15th Century

From a Persian Manuscript
Museum Appropriation, 1917

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THE ROYAL GAME OF POLO

AWORK of art has many points of interest. Of first importance of course is its merit as an artistic production. But it should also be an expression of the age which produced it, and when it is, there is always a human quality which has its appeal. This is very much the case with Persian miniatures.* The national delight in hunting, horseback riding, and polo, is constantly expressed. An excellent example of this is seen in the miniature reproduced, which shows two horsemen playing polo.

Polo is called by the Persians *Gu-u-Chogan*, our word coming from the Thibetan, meaning "willow-root," the material from which the balls were made. Apparently the game goes back in Persian history as far as it is possible to go; it is also mentioned in the earliest legends. Certainly, it is over 2000 years old. The earliest historical reference is that of Ardeshir, in the middle of the 3rd century A. D. The *Shah Nameh* of Firdusi describes the game in detail, especially the contest in which Siawush took part. There is a legend of Darius sending Alexander the Great a polo ball and stick, thus hinting that the great warrior should not busy himself with anything more serious than polo. But Alexander held that he was the stick and the ball was the earth and that therefore he was master of it. From that time on in Persia there is constant reference to the game; among the well-known persons who played it were Gushtasp, Harun Alrashid, Shapur, Khusru Parviz, Bahrur, Shirin (wife of Khusru Parviz) and Akhbar.

The game was played both in Turan and Iran, by Parthians and Sassanians, and passed over into India. We have the testimony of John Cinnamus, secretary of the emperor Manuel Comnenus, of the popularity of polo at the Byzantine court at Constantinople and he says that polo "was an exercise that had been customary for emperors and princes for a long time past." ("Ten Thousand Miles in Persia," by Percy M. Sykes, Chap. XXIX.)

*Bulletin of Rhode Island School of Design, vol. VII, No. 2, April, 1914.

The game was always played from horseback. This is quite natural, for the home of the horse was in the Iranian plateau and in the Pamir district. The Cassites in the third century B. C. introduced the horse into Persia and Mesopotamia, where it was not used for draught purposes or for chariots in the beginning, but for cavalry. It was the Babylonians and Egyptians who later used horses for drawing chariots. With the Persian the horse was a constant companion, just as it is with the Arab today. He used it for hunting, for pleasure and for state occasions. It may be said that the Persian of rank was brought up on horseback. As in the case of Bahram Gur, the hunter king, the early training was in four subjects, riding, hunting, polo, and skill in weapons.

The earlier game was apparently played without goal-posts, and seems to have been largely an exercise of horsemanship and skill in handling the *gu* or mallet-shaped stick. Later on goal posts are used and the game is played by four, six or more on a side, with a back for each. But two could also play the game as is proved by our miniature.

This study in action is nameless, but shows the genius of the artist to catch the moment of greatest interest. The horses who enter as thoroughly into the spirit of the game, as do their modern descendants, make one think of Mahbub's remark in Kipling's "Kim," "I say that when a colt is born to be a polo-pony, closely following the ball without teaching—when such a colt knows the game by divination—then I say it is a great wrong to break that colt to a heavy cart." Their riders bend and handle their sticks with the greatest abandon and control, while the three spectators watch the contest from a neighboring hillside. This miniature comes from a *Shah-nameh* of Firdusi and apparently represents the game between Gushtasp and the king of Roum. The beauty of the calligraphy in the text and of the miniatures make a combination which must have appealed strongly to the Persian nobleman for whom the manuscript was prepared, and who had in

the illustrations such fascinating pictures of his heroes, both legendary and historical. That the game is so popular to day in America and Europe as well as in India and Persia shows its appeal to the lover of action, and the fact that it has such a long and honorable history only adds to its interest.

L.E.R.

See "Polo" by J. Moray Brown, Badmington Library, 1891; "Polo, Past and Present," by T. F. Dale, 1905,

AN AMPHORA BY NIKOSTHENES

THE Rhode Island School of Design is most fortunate in having acquired, in the summer of 1923, in the Paris market, a very important vase, an amphora, about thirty centimetres high, and in a perfect state of preservation, bearing the signature of its maker, the potter Nikosthenes.

The main design, in black figures, is repeated on both sides of the vase. In the centre, are two horsemen riding towards the right, with three figures on either side of them. This subject, while not in itself interesting, nevertheless deserves careful scrutiny, because of the beautiful and dainty execution and draughtsmanship. We also note a wealth of decorative design: on the neck, double palmettes and lotus buds; on the body, below the main design, a chain of palmettes, and under that a zigzag pattern, in white on black, and on the handles, ivy branches and leaves.

By unusual good fortune, it has been possible to learn a great deal about the past history of this vase. It was discovered at Cervetri in Italy, the site of the ancient Etruscan city of Caere, either in the end of 1865, or in the beginning of 1866. When it is first mentioned, this, and three other similar amphorae, found at the same time, all bearing the signature of Nikosthenes, had already (August 1866) passed into the possession of Alessandro Castellani, the well-known Roman antiquary. These vases were sold by him at various times, and it has been possible to follow this vase almost step by step through various private collections, until it was finally



AMPHORA BY NIKOSTHENES
Greek, 6th Century B. C.
Museum Appropriation, 1923

bought by the Rhode Island School of Design.

The potter Nikosthenes is one of the most interesting and important of the makers of Greek vases. He flourished in the end of the sixth century B. C., when the technique of leaving the designs in red on a black ground (commonly called the red-figured technique) was first introduced, and ran along side by side with the reverse, or black-figured, technique. We have seen that our amphora is in the black-figured technique. The activity of Nikosthenes is believed to have extended over a very long period; for not only did he sign vases of both techniques (indeed, at one time he used to be regarded as the inventor of the red-figured technique) but more of his vases have been preserved than of any other Greek ceramic artist, there being extant well over one hundred vases or fragments signed by him.

Two forms of signature are found on Greek vases— " . . . made me" or " . . . painted me." Nikosthenes always

signs "made me," and this vase is no exception, the signature, in the archaic letters, being found under one of the handles. It is, moreover, as a potter that Nikosthenes is principally interesting—for he is an innovator, an experimenter, creating either altogether new shapes for his vases, or developing, and adopting shapes previously invented, although not commonly used. In this amphora we are fortunate in having a vase of a typical Nikosthenic shape. It is markedly different in form from the ordinary conception of a Greek amphora, and, indeed, amphorae of this shape are commonly called "Nikosthenic" amphorae, whether signed by him or not; but it is possible that this shape was used before Nikosthenes's activity began, and that he only developed it and made it his own. We note the long, thin neck, the broad, flat handles, and the low ribs, running horizontally around the body, and at once we see a derivation from an original in metal. On such a vase, the designs are of but secondary importance, and must be largely decorative, owing to the small and inadequate spaces left for composition, on neck and body. It is the form which is important.

The best place to see the work of Nikosthenes is the Louvre in Paris, where twenty-five vases by his hand are on view, of which fifteen are of this shape; and there are other vases grouped with these which, though not signed, are surely from his factory. In the whole of this country, however, I know of only one other of these amphorae of Nikosthenes; it is in the museum of the Johns Hopkins University in Baltimore. We have, therefore, cause to congratulate ourselves on this splendid acquisition, which will make it necessary for anyone who desires to study the history of Greek vase-painting without leaving America, to reckon with our collection; for in this vase we have undoubtedly the best example of the work of Nikosthenes in the black-figured technique in any museum in the United States.

STEPHEN B. LUCE

NOTE.—The writer is preparing a more detailed publication of this vase, which will appear later in the AMERICAN JOURNAL OF ARCHAEOLOGY.

The Baltimore amphora was published by Professor David M. Robinson, in the AMERICAN JOURNAL OF ARCHAEOLOGY, vol. XXVI, 1922, pp. 54-58. One of the best discussions of Nikosthenes and his work will be found in Edmond Pottier's Catalogue des Vases Antiques de Terre Cuite du Musée du Louvre, Troisième Partie (L'Ecole Attique) Paris, 1906, pp. 751-759.

"YOUNG WOMAN IN BLUE"

by ÉDOUARD MANET

NO collection of French Impressionists can be called representative of that great movement without an example of the work of Édouard Manet. This is true because he was the pioneer and the leader of the movement, and because he ranks among the most distinguished of modern French artists. The Museum is glad to have secured in 1921 a fine example of Manet's work. It is the portrait of Mlle. Lavanne, better known as the "Young Woman in Blue," and has been in a French private collection for years. The portrait is treated with the absolute disregard of classical posing which is so characteristic of Manet. The model is seated in a wholly relaxed position which is unstudied and accidental. The treatment of the dress with its remarkable handling of blues is certainly the work of a master. The artist must also have delighted in the opportunity to paint the somewhat dishevelled hair silhouetted against the lighter color of the back of the chair.

The portrait has totally different effects on persons, depending upon their relative appreciation of subject or treatment. Many of us are still subjective in our interest and are not prepared to see the unconventional in art. The tradition of studied attitude and pose is a direct one from classical times through the Renaissance to our own. Most of the painters are staunch upholders of this tradition. But Manet and others since his day have replaced classicism with a frank rendering of nature as they found it, perchance an accidental moment like that in this portrait. Some might see in it a coarse and disagreeable subject, the kind that shocks the beholder, like those in Zola's novels. But longer acquaintance does not strengthen the impression that



YOUNG WOMAN IN BLUE

by Édouard Manet

Gift of Messrs. William T. Aldrich, Richard S. Aldrich, George Pierce Metcalf, Stephen O. Metcalf, Jesse H. Metcalf, Mrs. Gustav Radeke and Museum Appropriation, 1921.

the young lady is feeling the effects of too much gaiety, and the greatness of the artist in catching and holding so powerful a portrait becomes more evident. The painter on the other hand does not get the same reaction but is thrilled with the power of the technique, the wonderful handling of drapery and color, the treatment of the flesh and the painting of the hair.

Manet's greatness undoubtedly consists in this, that he broke away entirely from the classicism of David and went straight to Nature, painting it as he saw it. He it was who laid the foundations of much of modern painting. He did not paint to please the public, so critics and laymen alike assailed him bitterly. It was only just before his death that recognition came to him; and it is interesting to note that, original as he was, and impatient of re-

straint of style, he is not reckoned to-day as radical or revolutionary. Rather is he a sound painter, frank to a degree, with a keen eye and a keener hand.

Such a man is both the product of his environment and a moulder of it. In the early part of his career Manet travelled in Germany, Italy and Spain, where the work of the Venetian School and Velasquez fascinated him. When he began his artistic career he adhered strictly to his own dictum, "Do nothing without consulting Nature." He evidently did not feel that he was a reactionary, for we find him stating in 1867, "Monsieur Manet has always recognized genius wherever he found it and has never aimed to overthrow an ancient tradition of art nor to establish a new one. He has merely sought to be himself and no other."

The artist realized that his work was likely to be misunderstood always, if we may judge from his conversation with Antonin Proust who reports him as saying, "You know my work must be seen in its entirety. If I should vanish, I beg you not to let me go bit by bit into the public collections, for people would judge me ill." It is a commentary on this feeling of his that his work is highly prized by those collectors who are fortunate enough to possess any of his work, and the art museums of to-day wisely seek to obtain as representative a group as is possible.

Manet was a dynamic artist in the sense that he was always the center of action. He was a member of that noted group of friends which included among others, Whistler, Legros, Fantin-Latour and Zola. His dynamic spirit has lived after him to enliven all of French art, and to lead modern painting into broader fields of endeavor.

L.E.R.

A PAINTING BY GEORGE MORLAND

A RECENT gift of the late Manton B. Metcalf was a painting by George Morland, and a contemporary engraving of it by his brother-in-law, William Ward. Morland was born in 1763 and died in 1804. The painting was exhibited by the Society of Artists in 1790. The engraving was done by Ward in 1789 and was published by P. Cornman.

The painting is now called "The Village Fair," but, as is indicated by the title of the engraving, was originally known as "The Ass Race." On the right is a thatched cottage; on the left the rugged trunks of two trees seem to merge, while gnarled branches spread wide over people and horses beneath. The background is principally foliage.

Along a road, such a one as might have been on the outskirts of a village, two burly fellows ride, lustily beating the beasts under them. As if this were not enough, knaves nearby whack the animals with staves as they pass. Around are scattered the spectators. A group of four,

men and women, seated in a two-wheeled cart, drink from mugs. Perched on a sign-post beside a watering-trough, is a young scapegrace waving his hat on the end of a stick. Another, whose hat has flown off, is climbing the post; and near the trough a lad is sprawling in the mud. The whole scene is replete with the boisterous, rather crude, humor in which the artist himself delighted and which he loved to paint.

George Morland, as we know, was not always careful as to drawing, although he could draw well and upon occasion did so. Our painting shows his usual defects in this phase, as well as somewhat hard textures. Of the men and beasts only a few of the larger are more carefully drawn: for instance, the gentry with their horses. But some finer qualities are also apparent—such as harmony of color, facility and certainty of touch, and absolute understanding of character. The foliage is a conventional green and brown, but there is atmosphere; above is a bright blue sky with gray clouds. A subdued luminosity pervades the whole, which is intensified in the stronger colors and high lights. Morland was one of the first of the group of painters—including John Crome, Richard Parkes Bonington and John Constable—who studied and sketched the out-of-doors and sometimes even left the studio to paint there. Together they profoundly influenced the Barbizon School that was to begin to flourish in the eighteen thirties.

"The Village Fair" reveals Morland's interest in truthful, unaffected nature. He always lacked fortunate studio facilities but possessed great powers of observation and a retentive memory. He did not need to stay long indoors to produce the spontaneous works that pleased his friends and still delight us to-day.

Morland was subjected to rigid training and severe discipline in early life by his father, a painter of distinction, to whom he was apprenticed until twenty-one years of age. While quite young his copies of paintings, original drawings and paintings were sold to good advantage. When the term of apprenticeship expired Romney



THE VILLAGE FAIR

Gift of Mr. Manton B. Metcalf, 1921

by George Morland

made him a flattering offer, but in preference to luxury and a respected position in society he was drawn to the companionship of stable attendants and tavern frequenters. Drink was his worst vice. But in spite of excessive dissipation he obtained fame. Four hundred and twenty of his works were engraved and published, some of them being executed by the greatest masters of mezzotint. This alone is sufficient to prove that Morland was not indolent but extremely prolific and industrious. He was continuously in debt but that condition disturbed him little. He knew that in a few moments his genius could produce the means to satisfy his own appetite or to appease his creditors, who often preferred his paintings to money. Morland died at the age of forty-one, a recognized genius who, had he lived a better and a longer life, might have equalled or surpassed the best Dutch masters of genre. He might also have conquered in other fields—portraiture, perhaps, but, fearing the curtailment of personal liberties and the full range of artistic originality, he avoided and rebuffed people of position and influence. Yet, handicapped as he was, he occupies the

enviable position of being a great and truthful depicter of English scenes of rustic and homely life.

George Morland's best works are said to have been produced around 1794. Our painting can be approximately dated five years earlier and is a representative example of the man's genius. We are fortunate, indeed, in possessing not only the painting but also the contemporary colored engraving of it.

D.R.

PAINTING BY H. G. DEARTH

THE recent death of M. Jacques Séligmann, the well-known antiquary of Paris, came shortly after his gift to the Rhode Island School of Design of a painting, "A Sea-Pool," by Henry Golden Dearth. It is fitting that this panel should be chosen for the gift, for Rhode Island claims Mr. Dearth as its own, and art lovers have been proud of the high place in American art which the artist enjoyed during his life. It is characteristic of the catholicity of M. Séligmann's taste that he should choose a radical example of Mr. Dearth's work as a representative one to own, while at the same time he specialized

as a dealer in Gothic and Renaissance objects.

Mr. Dearth was born in Bristol, Rhode Island, on April 22, 1864, and died in New York City on March 27, 1918. He studied in Paris at the École des Beaux-Arts, and with Aimé Morôt and Hebert. Throughout his career as an artist he was distinguished as a colorist and a draughtsman. He had a genius for acquiring antiques, especially Gothic, Renaissance and Oriental and collected sculptures, rare textiles and other objects of great beauty. Perhaps it was the community of interests which drew Jacques Séligmann and Dearth together.

Dearth's work falls naturally into three periods. From 1890 to 1912 he painted largely in France, choosing his subjects from the country near Boulogne and Montreuil-sur-Mer. It was here that he made his home. This work was largely landscapes distinguished for their poetic and tonal quality. About 1912 he developed a very radical change in style. His subject matter became analytical and subjective, rather than objective; his color was brilliant, the pigment was applied thickly, and a distinct decorative note is seen in his composition. During this period he experimented in the painting of the rock-encased pools of the Brittany coast at low-tide. It is to this period that the Séligmann gift belongs. His third period was by far his finest. In it he painted still-life in a decorative way which has set a standard for modern work. Often he chose as his models the treasures of his own collection, and his sensitive appreciation of a rare Wei sculpture, a Persian miniature or a Gothic Madonna is indeed remarkable. One wishes that more people, artists and laymen alike, could appreciate to the full, as Dearth did, the spirit and appeal of the art of the past, and its message for the present and future, particularly in the decorative arts.

In the recently acquired gift the delight of the artist in the limpid water, the moist coloring of the pebbles, the great interest of little things, is very evident. The mosaic-like effect and the decorative use of

irregular masses without formal pattern, add greatly to the appeal.

Much of American art to-day follows along traditional lines, often of European influence or origin, another part seeks originality without having the requisite technical skill, but there is much of pronounced value which is distinctly American. To this division belongs Mr. Dearth's work. It is small wonder then that he is represented in so many of our large museums and private collections.

PUBLIC LECTURES

The free public lectures in Memorial Hall under the auspices of the Rhode Island School of Design presented three interesting subjects by as many noted speakers. They proved very popular.

The first on January ninth was on "Gothic Sculpture." The speaker was Miss Stella Rubinstein, a well-known lecturer and specialist on Gothic Art.

The second was given on February twentieth by Joseph Lindon Smith. His subject was "An Artist in Cambodia." Mr. Smith is a distinguished painter, and world-traveler. His description of Angkor-Wat, the temple of the Khymers, rivalled in interest that of the recent Egyptian finds.

On March fourteenth Allen John Bayard Wace lectured on "Greek Embroideries." Travelers in Greeklands have always sought these delightful pieces of native work without perhaps realizing their background or importance. Mr. Wace has long been an enthusiastic collector and student of these, while he was in residence at the British School of Archaeology at Athens as its Director.

THE LIBRARY

Among the additions to the Library since July 1, 1923, are the following:

Adams, Adeline—Spirit of American Sculpture. 1923.

Allen, Fred H.—Great Cathedrals of the World. 2v. 1886.

L'Art pour tous. Troisième année, 1863.

- L'Arte. Anno 1-3, 7-25. 1898-1900, 1904-1922.
- Bachstitz Gallery. Collections. 3v. Lmt. ed. of 300.
- Blackwood, William—Calico Engraving.
- British School of Archaeology in Egypt: Meydum and Memphis (III), by W. Flinders Petrie. 1910.
- Brown, Bolton—Lithography. 1923.
- Clifford, C. R.—Period Dictionary. 1923.
- Curtis, Nathaniel Cortland—Architectural Composition. 1923.
- Dalton, M. A.—Catalogue of the Ivory Carvings of the Christian era . . . in the British Museum. 1919.
- Dill and Collins Company—Pictorial Life of Benjamin Franklin, Printer, etc. 1923.
- Durm, Josef—Die Baukunst der Renaissance in Italien. 1903.
- Newberry, Percy E.—Beni Hasan, pt. 1. 1893.
- Naville, Edouard—Temple of Deir el-Bahari. v. 1, n. d.
- Errera, Isabelle—Dictionnaire Répertoire des Peintres. 1913. Répertoire des Peintures datées. v. 2. 1921.
- Escholier, Raymond—Daumier, peintre et lithographe. 1923.
- Ferrari, Giulio—Il ferro nell'arte Italiana. n. d.
- Finberg, A. J.—Early English Water-colour Drawings by the Great Masters. 1919.
- Freise, Kurt and others—Rembrandts Handzeichnungen. 2v. 1912, 1922.
- French, Leigh, Jr.—Colonial Interiors. 1923.
- Gibbs, James—A book of Architecture, containing designs of buildings and ornaments. 1728.
- Glazier, Richard—Historic Textile Fabrics. 1923.
- Goodyear, William H.—Grammar of the Lotus. 1891.
- Guérinet, Armand, ed.—Étoffes byzantines, coptes, romaines, du IVe au Xe siècle. n. d.
- Hayward, Arthur H.—Colonial Lighting 1923.
- Hind, Arthur M.—History of Engraving and Etching. ed. 3, rev. 1923.
- Humphreys, John S.—Bermuda Houses. 1923.
- Jacobs, Michel—Art of Color. 1923.
- Kühn, Herbert von—Die Malerei der Eiszeit. n. d.
- Lachner, Carl—Geschichte der Holzbaukunst in Deutschland.
- Mâle, Émile—L'Art religieux du XIIe siècle en France. 1922.
- Martin, Charles—Civil Costume in England. 1842.
- Metropolitan Museum of Art, New York: Burroughs, Bryson—Catalogue of Paintings. ed. 6. 1922.
- Oakley, Violet—The Holy Experiment, a message to the world from Pennsylvania. 1922.
- Oppe, A. P.—Thomas Rowlandson. 1923.
- Percival, MacIver—The Chintz Book. n. d.
- Proust, Antonin—Édouard Manet. 1913.
- Ricci, Corrado—Architecture and Decorative Sculpture of the High and Late Renaissance in Italy. n. d.
- de Ricci, Seymour F.—Exposition d'objets d'art du moyen age et de la renaissance. 1913.
- Riefstahl, R. Meyer—Parish-Watson collection of Mohammedan potteries. 1922.
- Ritchie, G. W. H.—English Etchers. 1885.
- Rivière, Georges—Le Maître Paul Cézanne. 1923.
- Rivière, Henri—La céramique dans l'art d'Extrême-Orient. v. 2.
- Sarre, F.—L'Art de la Perse ancienne. 1921.
- Schmidt, R. R.—Die Kunst der Eiszeit. n. d.
- Stratton, Arthur—The English Interior. n. d.
- Tostain, Charles—Reproduction complète de la tapisserie-broderie de la Reine Mathilde (XIe siècle). n. d.
- Trowbridge, Bertha Chadwick—Old Houses of Connecticut. 1923.
- Vasselot, J. J. Marquet de—Les Émaux Limousins. 2v. v. 1 text, v. 2 plates. 1921.
- Waley, Arthur—Chinese Painting. 1923.

Warne, E. J.—Furniture Mouldings. 1923.

Warner, Worcester Reed—Selections from Oriental objects of art collected by Worcester Reed Warner. 1921.

Watt, George—Indian art at Delhi, 1903. n. d.

Winckelmann, John—History of ancient art among the Greeks. 1850.

Some of these came by purchase from Library funds, and many are gifts from the following friends: Miss. E. D. Sharpe, Mrs. E. C. Bucklin, Bachstitz Gallery, Miss Abbie M. White, A. Merriman Paff, V. G. Simkhovitch, William C. Dart, Mrs. Gustav Radeke, Mrs. Jesse H. Metcalf, Miss Sarah C. Greene, Seymour de Ricci, Miss Ellen M. Dooley, Theodore Francis Green, Henry D. Sharpe, Harald W. Ostby.

M. S. P.

ACCESSIONS AND GIFTS

JUNE 15, 1923 to MARCH 15, 1924

Beadwork

Purse, American, 18th century. Gift of Mrs. Edward Harris Rathbun.

Costume

Embroidered silk kimono, Japanese, 19th century. Gift of Mr. Francis A. Foster.

Scarf, French Canadian "habitant" work, 18th century. Gift of Mrs. Jesse H. Metcalf.

Fan, lace mount, ivory blades, European, 19th century. Gift of Miss Abbie M. White.

Ceramics

Two cups and saucers and egg cup, French, Louis Philippe. Bequest of Miss Esther Hinckley Baker.

Dipylon vase, Greek, 7th century B. C.; black-figured amphora signed by Nikosthenes, Greek, 6th century B. C. Museum Appropriation.

Red-figured amphora, probably by Taleides, Greek, 5th century B. C.; red-figured krater, Greek, 5th century B. C.; pyxis, Dipylon type, Greek, 7th century B. C. Gift of Mrs. Gustav Radeke.

Copper lustre standard plate decorated by William De Morgan, English, 19th century. Gift of Miss Ellen D. Sharpe.

Drawings

"Horses" pencil, by Rosa Bonheur. Bequest of Mr. Frederick Kinyon.

"Tavern Interior," pen and ink and wash, by Adriaen van Ostade; "Nude," pencil and color-wash, by Auguste Rodin; "Frankfurt on the Rhine," pen and ink and water-color, by Samuel Prout; "Thatched Cottage seen in Bright Sunlight," pencil and wash, by John Constable; study for stage setting for "Macbeth," wash, by Charles Ricketts. Gift of Mrs. Gustav Radeke.

Enamels

"Annunciation," plaque attributed to Nardon Penicaud, French, Limoges, early 16th century. Museum Appropriation.

Furniture

Spinning wheel; brass warming-pan; side chair, Dutch style; side chair, Sheraton style; American, 19th century. Gift of the estate of Miss Elizabeth Dorrance Bugbee.

Glass

Collection of one hundred and ninety-one cup plates, American, Sandwich, early 19th century. Gift of Mrs. H. Martin Brown.

Ivory

Carved ivory box, Chinese, 19th century. Bequest of Miss Esther Hinckley Baker.

Jade

Amulet, Chinese, T'ang Dynasty. Gift of Mr. C. D. McGrath.

Jewelry

Pietra dura brooch, Florentine, 19th century. Gift of Mr. Albert Babcock.

Gold watch, Swiss, Geneva. Gift of Mrs. Jesse H. Metcalf.

Gold bracelet, fibula, bead, two pairs of ear-rings, and small votive amphora, Greek, 5th-3rd century B. C. Gift of Ostby and Barton in memory of Englehardt Cornelius Ostby.

Silver brooch, Italian, 19th century. Gift of Miss Abbie M. White.

Lace

Two pieces of Italian lace. Gift of Mr. Francis A. Foster.

Numismatics

Bronze medal by Frank Bowcher. Gift of the artist. Gold coin from Mosul dated 1781. Gift of Mr. Fathallah H. Miller.

Silver penny, Cnut, Anglo-Saxon, early 11th century. Gift of Mr. Scott A. Smith.

Painting

"Grand Canal, Venice," by George Loring Brown; "A Russian Hamlet," by Adolph Schreyer. Gift of Mr. Francis A. Foster.

"Thermignon, Savoie," by De Guinhal. Gift of Col. Michael Friedsam.

"Fuchsias," by Isobel Lilian Gloag. Given in memory of the artist by her family.

"Portrait of a Boy in Brown," by Frans Pourbus; "Portrait of a Man," by Ferdinand Bol; "Two Saints," school of Tiepolo; "Madonna and Child and St. Joseph," School of Andrea del Sarto; "Landscape," by Vermeer of Haarlem; "Head of an Old Man," by Aart de Gelder; "Christ at Supper," by de Crayer; "Adoration," by Dosso Dossi; "Head of a Bearded Man," Italian, 17th century; "Three Saints," Italian, Umbrian School, 17th century. Gift of Dr. and Mrs. Edward M. Harris.

"Portrait of Mehitable Knight Dexter," attributed to Ralph Earl; "Portrait of the Clark Children," attributed to John Smibert. Jesse Metcalf Fund.

"Courtroom Scene," by Jean-Louis Forain. Gift of Messrs. Stephen O. Metcalf, George Pierce Metcalf, and Houghton P. Metcalf.

"St. Katherine," fresco, by Cosmo Rosselli. Gift of Mrs. Gustav Radeke.

"A Sea Pool," by Henry Golden Dearth. Gift of Mr. Jacques Seligmann.

Prints

Engraving by William Hamlin: certificate of Samuel Packard's membership to Providence Marine Society.

Sculpture

Terra cotta head, fragment of statuette, Graeco-Roman, 2nd century B. C. Gift of Mrs. Arthur P. Hunt.

"Dancer," bronze statuette by H. G. E. Degas. Gift of Messrs. Stephen O. Metcalf, George Pierce Metcalf, and Houghton P. Metcalf.

Terra cotta sphinx and figurine, Greek, 6th century B. C. Museum Appropriation.

Marble statuette of a youth, Greek late 5th or early 4th century B. C. Museum Appropriation and Special Gifts.

Marble capital, French Romanesque, 12th century. Gift of André Seligmann.

Silver

Tankard made by Stephen Minot. Gift of Mr. Marc Tiffany Greene.

Snuff box, Dutch, early 19th century; spoon, South American, 19th century. Gift of Mrs. Jesse H. Metcalf.

Tablespoon made by Thomas Arnold, Newport, R. I., 1739-1828. Gift of Mrs. Gustav Radeke.

Textiles

Embroidered linen table cover, Italian, 19th century. Bequest of Miss Esther Hinckley Baker.

Two embroidered linen scarfs, Turkish, 19th century. Bequest of Miss A. Alice Bridge.

Batiked sarong, Javanese, 19th century. Gift of Mrs. Samuel S. Durfee.

Embroidered maniple, Italian, 17th-18th century; brocade, French, 17th century. Gift of Mrs. Arthur P. Hunt.

Embroidered needlecase, American, 1797. Gift of Mrs. Frederick Metcalf.

Silk fabric, Hispano-Moresque, 14th century. Gift of Mr. Houghton P. Metcalf.

Rug, South Persian, 19th century; Red Rattlesnake rug, American Indian; brocade French, 17th century. Gift of Mrs. Jesse H. Metcalf.

Coverlet woven by George Crompton, American, 1811. Gift of Mr. Ersvel L. Mowry.

Woodcarving

Gothic niche, French, 15th century. Museum Appropriation.

Three carved panels, Sicilian, 17th century. Gift of Mrs. Gustav Radeke.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,451 volumes, 16,500 mounted photographs and reproductions, 3,899 lantern slides, and about 4,540 postcards. During the months of June, July and August the library is closed